COIN INDUSTRY
PLAY METER
UPDATE
Vol. 3 No. 4 February, 1977

# Bally Acquires World Jai-Alai, Stock to Split Two-for-One

Bally Mfg. Corp., Chicago, Ill. has acquired World Jai-Alai, Inc. of Miami, Fla. for stock valued at $66 million. World Jai-Alai owns four courts in Florida and one in Hartford, Conn. Each has parimutuel betting on the matches and Bally's William T. O'Donnell indicated that the acquisition might force the company to modify or relinquish some of its present gambling licenses.

"The Nevada people don't want you operating any place but there," O'Donnell told the *Wall Street Journal.* "We'll have to sit down with them and see if there would be a violation."

Bally would not be giving up licenses to manufacture or distribute slot machines in Nevada, according to O'Donnell, only those allowing actual participation in gambling operations. He estimated that "maybe 5 per cent" of Bally's profit comes from slot machines owned and operated by the company.

For the nine months period ended September 30, Bally showed earnings of $9 million up from $6.4 million a year ago. This provided dividends of $1.57 per share up from $1.15 a share. Revenue was up from $128.8 million to $159.2 million.

For the second quarter, ended December 31, World Jai-Alai had earnings of $3.6 million or 28 cents a share. This compared with a loss of $323,000 a year earlier. Revenue rose to $6.6 million from $1.1 million.

Under the acquisition proposal, subject to definitive agreement and approval by the directors and stockholders of both companies as well as various regulatory agencies, Bally would acquire World Jai-Alai for 1,440,000 shares of its common stock. This would become 2,880,000 when Bally gives effect to a two-for-one stock split to be distributed Feb. 28.

# AMOA Shifts Offices

The Amusement and Music Operators Association will move to larger office space in early spring. The new address is 35 East Wacker Drive, Chicago.

The AMOA has outgrown its present space of 600 square feet. The new space measures 1635 square feet. It is being custom designed to AMOA's needs under the supervision of Executive Vice President Fred Granger.

Granger says that the association is in its greatest period of expansion since its founding 29 years ago. "The larger and more efficiently organized space will enable the association to better serve the growing membership and annual exposition," he says.

# Coin Acceptors Sues NRI

On January 24, 1977 Coin Acceptors, through its research and development arm, H.R. Electronics, filed suit against National Rejectors Industries, Division of UMC Industries, Inc., charging infringement of five of its patents.

According to Claud Trieman, Coin Acceptors president, "Coin Acceptors is and has been the pioneer and leader in the design and marketing of electronic equipment for the vending industry. In many ways, we have advanced the technology of the entire industry, through the introduction of new features, and due to the reliability of our products.

"Coin Acceptors has invented numerous electronic coin handling devices, many of which are protected by patents. Our company fully intends to defend its proprietary interests in these patents," Trieman added.

*Play Meter* managed to contact a salesperson with National Rejectors, but he could not comment on the suit. We were unable to contact UMC attorneys by press time.

Coin Acceptors, Inc. is headquartered in St. Louis. National Rejectors is in Little Rock, Ark.

COIN INDUSTRY
**PLAY METER**

MEMBER
**Volume 3/No. 4**
**February, 1977**

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# TECHNICAL TOPICS

## BY RANDY FROMM

Like any other sophisticated piece of hardware, a video game requires a certain amount of routing checking and maintenance. Proper maintenance will reduce your failure rate. I have proven this time and time again as an operator in the United States. A routine check of a few key points can really help keep the coins rolling in.

Let's begin with the television monitor itself. The majority of the videos on the market today are using the Motorola XM-500 or XM-700 series monitors. This monitor has proven to be extremely reliable for our particular use. It is most important however, that certain adjustments be made to preserve both reliability and player appeal. The obvious contols are exactly the same as your standard black and white television and are marked on the chassis. These are brightness, contrast, vertical hold, horizontal hold, volume and width. The monitor's amplifier is rarely used in the modern video game; therefore, the volume control is usually inoperative. A small potentiometer on the computer board is generally used as a means of adjusting the volume.

There is one adjustment on the monitor that's extremely important. It's also the adjustment that's the most ignored and that's a shame. The 73-volt regulator circuit provides the power for all the circuits in the monitor. If the voltage is too low, it can cause fluttering, a shrunken picture, wavy edges on the screen, or poor brightness. That's not too bad, because it's easily cured by adjusting the regulator up to 73 volts. But if the regulator is set too high it can cause destruction, *expensive* destruction! Generally it's something like the horizontal output transistor that goes.

I had one case where the horizontal output transistor shorted and took the fly-back transformer, the voltage regulator transistor, and the power supply diodes with it! I was told by the mechanic that worked on the game before I did, that he turned up the voltage regulator all the way because the picture didn't fill the screen. I tried to keep calm and show him how to adjust the width and height (a two-minute operation) and the 73-volt regulator (also a two-minute operation). I managed not to strangle him and he went away knowing 1,000 per cent more than he did before his very expensive mistake.

Anyway, here's how to adjust the 73-volt regulator. If you look at the monitor from the back you'll notice rows of pins where the printed circuit board plugs into the chassis itself. Each of these pins is numbered and on pin 22, we have our 73-volt reference point. A meter capable of measuring 100 volts D.C. is needed to make this adjustment. I believe Radio Shack has one for about $10.00—a worthwhile investment in a $1,000 game, don't you think? With the negative meter lead on the monitor chassis, pin 22 should read exactly 73 volts. If it's off in either direction, it needs to be adjusted. The regulator control is

# T.S. Top Twelve, 1976

| | | |
|---|---|---|
| 1. | Mike Belz (St. Paul, Minn.) | $18,250.00 |
| 2. | Brent Bednar (St. Paul, Minn.) | 18,200.00 |
| 3. | Steve Simon (San Antonio, Tex.) | 15,375.00 |
| 4. | Johnny Lott (Lubbock, Tex.) | 12,850.00 |
| 5. | Dan Kaiser (Portland, Oreg.) | 12,787.50 |
| 6. | Mike Bowers (Littleton, Col.) | 12,775.00 |
| 7. | Jim Zellick (Missoula, Mont.) | 11,750.00 |
| 8. | Marcio Bonilla (Seattle, Wash.) | 11,075.00 |
| 9. | Rick Beberg (Chico, Cal.) | 10,550.50 |
| 10. | Guy Vogelbacher (Minneapolis, Minn.) | 8,262.50 |
| 11. | Lori Schranz (Dallas, Tex.) | 8,212.50 |
| 12. | Bev Froom (Portland, Oreg.) | 7,282.50 |

on the printed circuit board close to the picture tube. It's on the left and is labelled 73 VREG. (See Chassis Component Location—top view).

Take care while making this adjustment (which must be made with power on) that you don't short out any components on the board with the screwdriver. Simply turn the control slowly in one direction or the other until an exact 73-volt reading is obtained. Do not run the regulator through its range as you may damage the monitor.

The rest of the adjustments must be made with one of the most precise measuring instruments known to man—the human eye. To keep the play appeal at a maximum, it's important that the display be clean and sharp. If the monitor screen is dirty or crooked or compressed at one end and stretched at the other, the play appeal will be reduced. A complete check and service operation can be performed in 10 to 15 minutes.

Because of the high voltages involved with the picture tube (12,000 volts or more) tremendous static charges build up. One can often feel the hair on the arm bristle when near the picture tube. This static charge attracts a lot of dust and dirties the face of the monitor. I start by cleaning the C.R.T. A quick spray and a wipe and the picture already looks much better.

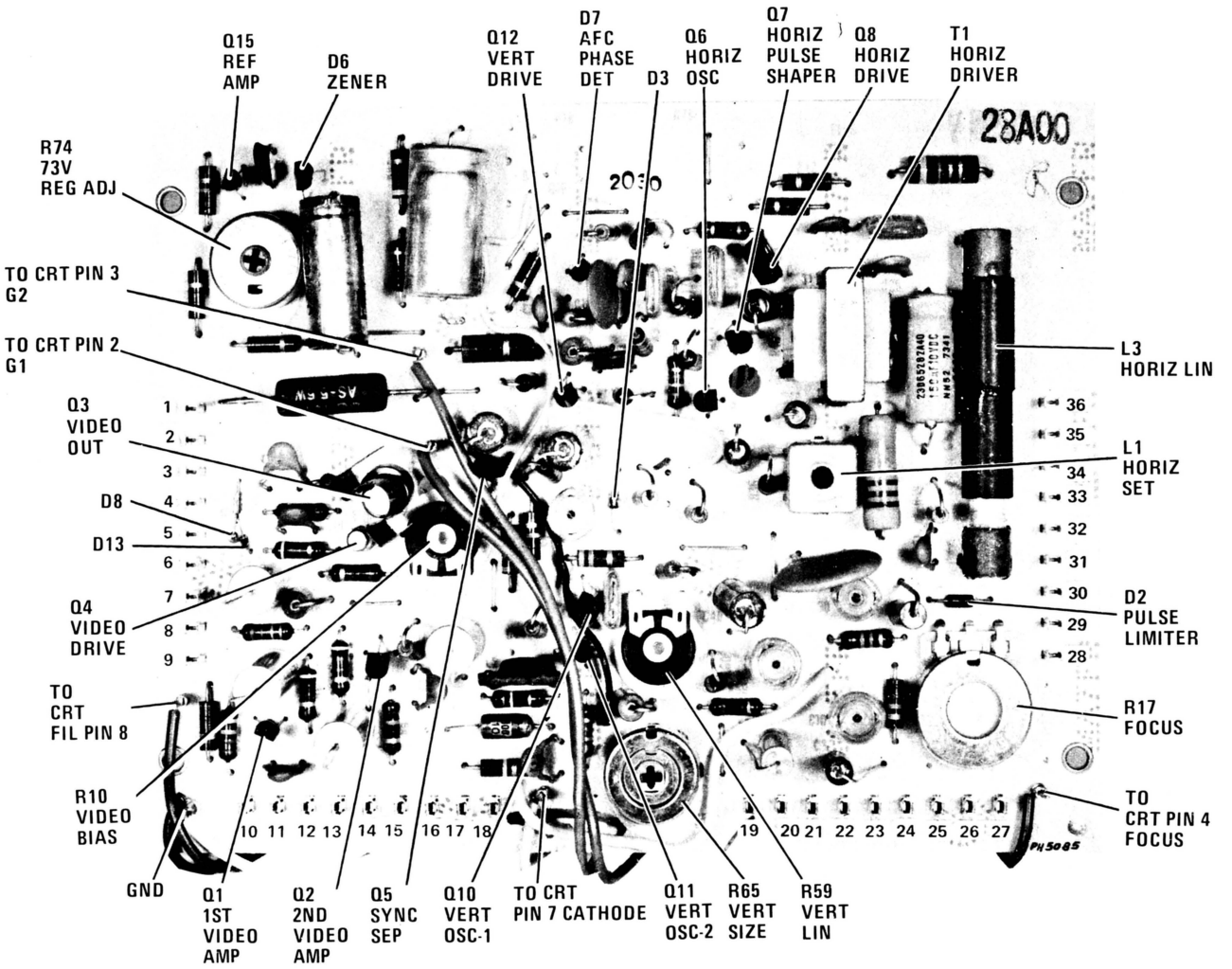
The most commonly maladjusted controls are vertical size and vertical linearity. The result of this is compression at the top or bottom of the picture. This results in a poor display with equally poor player attraction qualities. Adjustment is simply a matter of turning the control one way or the other until the lines of the screen (called raster lines) are equidistant at the top and bottom.

If you can't see the screen while adjusting from the back, use a mirror to help you see it. I've found that a metal Boy Scout heliograph works quite well because I can toss it in my tool box without fear of breakage.

The vertical size of the display depends upon the game in which it is installed. For the most part, the picture should be completely contained by the C.R.T. (picture tube), with a quarter to a half inch all-around that's not being scanned. This may vary however, and set up is largely a matter of personal taste. The same goes for brightness and contrast, although excessive contrast causes out-of-focus, blurred images and care should be taken to avoid the over-use of contrast.

Lastly, give the monitor a good looking over. Look for loose wires, leaky capacitors, excessive accumulations of dust (which should be blown away) or any evidence of overheating.

That's really about all there is to it! A few simple operations that will keep your monitor happy and healthy. Note: A very detailed and informative service manual is available from: Motorola Inc., Display Products Div., Carol Stream, Illinois 60187 U.S.A. The cost is 80 cents. Ask for part number 68P65130A70-1.



# JUKEBOX

| Now | Was | TITLE, ARTIST, Label, Number, (Distributing Label) | WKS. ON CHART |
|---|---|---|---|
| 1 | 1 | **TORN BETWEEN TWO LOVERS**<br>MARY MacGREGOR<br>Ariola America P 7638 (Capitol)<br>(2nd Week) | 12 |
| 2 | 3 | **BLINDED BY THE LIGHT** MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 | 14 |
| 3 | 2 | **CAR WASH** ROSE ROYCE/MCA 40615 | 14 |
| 4 | 6 | **NEW KID IN TOWN** EAGLES/Asylum 45373 | 9 |
| 5 | 4 | **I WISH** STEVIE WONDER/Tamla T 54274F (Motown) | 11 |
| 6 | 7 | **YOU MAKE ME FEEL LIKE DANCING** LEO SAYER/ Warner Bros. WBS 8283 | 18 |
| 7 | 11 | **WEEKEND IN NEW ENGLAND** BARRY MANILOW/ Arista 0212 | 11 |
| 8 | 14 | **YEAR OF THE CAT** AL STEWART/Janus 266 | 8 |
| 9 | 10 | **ENJOY YOURSELF** JACKSONS/Epic 8 50289 | 14 |
| 10 | 12 | **LOST WITHOUT YOUR LOVE** BREAD/Elektra 45365 | 12 |
| 11 | 13 | **FLY LIKE AN EAGLE** STEVE MILLER BAND/Capitol P 4372 | 10 |
| 12 | 18 | **LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)** BARBRA STREISAND/Columbia 3 10450 | 8 |
| 13 | 15 | **I LIKE DREAMIN'** KENNY NOLAN/20th Century TC 2287 | 14 |
| 14 | 16 | **NIGHT MOVES** BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369 | 11 |
| 15 | 5 | **WALK THIS WAY** AEROSMITH/Columbia 3 10449 | 13 |
| 16 | 8 | **HOT LINE** SYLVERS/Capitol P 4336 | 17 |
| 17 | 9 | **DAZZ** BRICK/Bang 727 | 22 |
| 18 | 28 | **DANCING QUEEN** ABBA/Atlantic 3372 | 9 |
| 19 | 20 | **HARD LUCK WOMAN** KISS/Casablanca 873 | 8 |
| 20 | 17 | **AFTER THE LOVIN'** ENGELBERT HUMPERDINCK/Epic 8 50270 | 16 |
| 21 | 25 | **GO YOUR OWN WAY** FLEETWOOD MAC/Warner Bros. WBS 8304 | 7 |
| 22 | 19 | **YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)** MARILYN McCOO & BILLY DAVIS, JR./ABC 12208 | 23 |
| 23 | 21 | **THE RUBBERBAND MAN** SPINNERS/Atlantic 3355 | 22 |
| 24 | 22 | **TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)** ROD STEWART/Warner Bros. WBS 8262 | 20 |
| 25 | 23 | **SORRY SEEMS TO BE THE HARDEST WORD** ELTON JOHN/ MCA/Rocket 40645 | 14 |
| 26 | 24 | **STAND TALL** BURTON CUMMINGS/Portrait 6 77001 | 20 |
| 27 | 26 | **MUSKRAT LOVE** CAPTAIN & TENNILLE/A&M 1870 | 21 |
| 28 | 42 | **CARRY ON WAYWARD SON** KANSAS/Kirshner ZS8 4267 | 8 |
| 29 | 35 | **DON'T LEAVE ME THIS WAY** THELMA HOUSTON/Tamla T 54278F (Motown) | 8 |
| 30 | 33 | **SAVE IT FOR A RAINY DAY** STEPHEN BISHOP/ABC 12232 | 11 |
| 31 | 29 | **LIVIN' THING** ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y | 16 |
| 32 | 27 | **I NEVER CRY** ALICE COOPER/Warner B WBS 8228 | 21 |
| 33 | 43 | **LONG TIME** BOSTON/Epic | |
| 34 | 48 | **THE THINGS WE DO FOR LO** | |
| 35 | 41 | **BOOGIE CHILD** BEE GEES/R | |
| 36 | 31 | **SOMEBODY TO LOVE** QUE | |
| 37 | 34 | **AIN'T NOTHIN' LIKE THE RE** | |
| 38 | 30 | **JEANS ON** DAVID DUNDAS | |
| 39 | 59 | **RICH GIRL** DARYL HALL & | |
| 40 | 36 | **LOVE ME** YVONNE ELLIM | |
| 41 | 38 | **YOU ARE THE WOMAN** FI | |
| 42 | 32 | **SATURDAY NIGHT** EARTH, W | |
| 43 | 39 | **MORE THAN A FEELING** BO | |
| 44 | 37 | **NADIA'S THEME (THE YOUN** BARRY DeVORZON & | |
| 45 | 45 | **IN THE MOOD** HEN HOUSE | |
| 46 | 47 | **FREE** DENIECE WILLIAMS/C | |
| 47 | 50 | **LIVING NEXT DOOR TO AL** | |
| 48 | 46 | **DREAMBOAT ANNIE** HEAR | |
| 49 | 58 | **CRACKERBOX PALACE** GE | |
| 50 | 44 | **ROCK 'N ME** STEVE MILLER | |
| 51 | 49 | **DRIVIN' WHEEL** FOGHAT/E | |
| 52 | 40 | **WHISPERING/CHERCHEZ LA** DR. BUZZARD'S OR | |
| 53 | 65 | **DON'T GIVE UP ON US** D | |
| 54 | 52 | **I LIKE TO DO IT** KC & THE | |
| 55 | 57 | **BE MY GIRL** DRAMATICS/A | |
| 56 | 53 | **DISCO DUCK (PART I)** RICK | |
| 57 | 51 | **LOVE SO RIGHT** BEE GEES/ | |
| 58 | 71 | **SAY YOU'LL STAY UNTIL** | |
| 59 | 60 | **BABY DON'T YOU KNOW** | |
| 60 | 55 | **DO IT TO MY MIND** JOHN | |

**CHARTMAKER OF THE WEEK**

| | | |
|---|---|---|
| 61 | — | **MAYBE I'M AMAZED**<br>WINGS<br>Capitol SPRO 8571 |

| | | |
|---|---|---|
| 62 | 72 | **KONG** DICKIE GOODMAN |
| 63 | 67 | **MOODY BLUE/SHE THINKS** |
| 64 | 66 | **SOMEONE TO LAY DOWN** LI |
| 65 | 54 | **DO WHAT YOU WANT, BE** DARYL HALL |

**Charts court**

# K TOP 100

| | | | WKS. ON CHART |
|---|---|---|---|
| 66 | 62 | **FREE BIRD** LYNYRD SKYNYRD/MCA 1948 | 11 |
| 67 | 70 | **FANCY DANCER** COMMODORES/Motown M 1408F | 5 |
| 68 | — | **DO YA** ELECTRIC LIGHT ORCHESTRA/United Artists XW939Y | 1 |
| 69 | 74 | **HERE IS WHERE YOUR LOVE BELONGS** SONS OF CHAMPLIN/Ariola America P 7653 (Capitol) | 3 |
| 70 | 56 | **SHAKE YOUR RUMP TO THE FUNK** BAR KAYS/Mercury 73833 | 14 |
| 71 | 85 | **I'VE GOT LOVE ON MY MIND** NATALIE COLE/Capitol P 4360 | 2 |
| 72 | 76 | **GLORIA** ENCHANTMENT/United Artists XW912 Y | 4 |
| 73 | 83 | **REACH** ORLEANS/Asylum 45375 | 2 |
| 74 | 61 | **IT KEEPS YOU RUNNIN'** DOOBIE BROTHERS/ Warner Bros. WBS 8282 | 9 |
| 75 | 89 | **HERE COME THOSE TEARS AGAIN** JACKSON BROWNE/ Asylum 45379 | 2 |
| 76 | 86 | **AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)** RUFUS FEATURING CHAKA KHAN/ABC 12239 | 2 |
| 77 | — | **THE FIRST CUT IS THE DEEPEST** ROD STEWART/ Warner Brothers WBS 8321 | 1 |
| 78 | — | **BITE YOUR LIP (GET UP AND DANCE!)** ELTON JOHN/ MCA/Rocket 40677 | 1 |
| 79 | 88 | **I CAN'T SAY NO TO YOU** PARKER McGEE/Big Tree BT 16082 (Atlantic) | 2 |
| 80 | 81 | **WHEN LOVE IS NEW** ARTHUR PRYSOCK/Old Town 1000 | 6 |
| 81 | 73 | **FLOWERS/I DON'T WANT TO LOSE YOUR LOVE** EMOTIONS/Columbia 3 10347 | 21 |
| 82 | 98 | **SO INTO YOU** ATLANTA RHYTHM SECTION/Polydor PD 14373 | 2 |
| 83 | 80 | **YOU GOT ME RUNNING** GENE COTTON/ABC 12217 | 7 |
| 84 | 75 | **C.B. SAVAGE** ROD HART/Plantation/Little Richie PL 144 | 9 |
| 85 | 68 | **NIGHTS ARE FOREVER WITHOUT YOU** ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic) | 19 |
| 86 | 91 | **SOMETHING 'BOUT 'CHA** LATIMORE/Glades 1739 (TK) | 2 |
| 87 | 79 | **DARLIN' DARLIN' BABY (SWEET TENDER LOVE)** O'JAYS/ Phila. Intl. ZS8 3610 (CBS) | 7 |
| 88 | 78 | **KEEP ME CRYING** AL GREEN/Hi 2819 (London) | 14 |
| 89 | 63 | **LUCKY MAN** STARBUCK/Private Stock 125 | 10 |
| 90 | 77 | **OPEN SESAME** KOOL & THE GANG/De-Lite 1586 | 11 |
| 91 | 97 | **WINTER MELODY/SPRING AFFAIR** DONNA SUMMER/ Casablanca NB 874 | 2 |
| 92 | 93 | **DISGORILLA (PART I)** RICK DEES/RSO RS 866 (Polydor) | 3 |
| 93 | 94 | **HEY BABY** RINGO STARR/Atlantic 3371 | 3 |
| 94 | 87 | **I KINDA MISS YOU** MANHATTANS/Columbia 3 10430 | 9 |
| 95 | — | **SAM** OLIVIA NEWTON-JOHN/MCA 40670 | 1 |
| 96 | 99 | **BODYHEAT** JAMES BROWN/Polydor 14360 | 24 |
| 97 | 100 | **HA CHA CHA (FUNKTION)** BRASS CONSTRUCTION/ United Artists XW921 Y | 2 |
| 98 | — | **TRYING TO LOVE TOO** WILLIAM BELL/Mercury 73839 | 1 |
| 99 | 84 | **JUST TO BE CLOSE TO YOU** COMMODORES/Motown M 1402F | 24 |
| 100 | 69 | **SHE'S GONE** DARYL HALL & JOHN OATES/Atlantic 3332 | 29 |

| | WKS. ON CHART |
|---|---|
| 8 50329 | 4 |
| **OVE** 10CC/Mercury 73875 | 5 |
| RSO 867 (Polydor) | 16 |
| EN/Elektra 45362 | 12 |
| **EAL THING** DONNY & MARIE/ Polydor PD 14363 | 13 |
| S/Chrysalis 2094 | 17 |
| JOHN OATES/RCA PB 10860 | 3 |
| AN/RSO 858 (Polydor) | 16 |
| REFALL/Atlantic 3335 | 25 |
| VIND & FIRE/Columbia 3 10439 | 12 |
| OSTON/Epic 8 50266 | 21 |
| **NG AND THE RESTLESS)** | |
| PERRY BOTKIN, JR./A&M 1856 | 25 |
| FIVE PLUS TOO/Warner Bros. WBS 8301 | 8 |
| Columbia 3 10429 | 14 |
| **ICE** SMOKIE/RSO 860 (Polydor) | 10 |
| T/Mushroom M 7023 | 9 |
| ORGE HARRISON/Dark Horse DRC 8313 (WB) | 3 |
| BAND/Capitol P 4323 | 26 |
| Bearsville BSS 0313 (WB) | 13 |
| **A FEMME/C'EST SE SI BON** | |
| IGINAL "SAVANNAH BAND"/ RCA PB 10827 | 12 |
| AVID SOUL/Private Stock 129 | 3 |
| SUNSHINE BAND/TK 1020 | 10 |
| ABC 12235 | 8 |
| DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor) | 27 |
| /RSO 859 (Polydor) | 16 |
| **TOMORROW** TOM JONES/Epic 8 50308 | 6 |
| WILD CHERRY/Epic/Sweet City 8 50306 | 6 |
| NY BRISTOL/Atlantic 3360 | 13 |
| | 1 |
| /Shock SH6 (Janus) | 2 |
| **I STILL CARE** ELVIS PRESLEY/ RCA PB 10857 | 5 |
| **BESIDE ME/CRAZY** | |
| NDA RONSTADT/Asylum 45361 | 9 |
| **WHAT YOU ARE** | |
| JOHN OATES/RCA PB 10808 | 13 |

esy of RECORD WORLD

# music programming

## by Michael B. Klein

Some of my acquaintances think that I am presently "too laid back," a statement which I do not choose to debate at this time. However, if this seems to be true there is a reasonable explanation for it. It's just that I am sick and tired of the mindless tribble and noise of the empty-headed rock music of these days.

You may accuse me of being out of it, but I do dig good music and meaningful or clever lyrics. But I have chosen to disregard all of the rock singles that I received this month. They only justified my fears about the state of rock music. The majority put me in a state of physical pain. Junk, masquerading as music for the mindless masses.

In my next column, I hope to discuss rock music; I hope by then I will have something decent to review. But while we are waiting, country music offers some fine possibilities for your jukebox this month.

*Another Perfect Night*—Larry Kingston/Warner Bros. WBS 8275

This is one of the most exciting new singles by a new artist I've heard in quite some time. It's a very ambitious record that sadly will have only limited country appeal. If given the chance though, I can hear it on AM top 40 stations. Even though the song is an ersatz Willie Nelson tune, the single is really quite charming and Kingston manages to invest the lyrics with enough true vitality to make it a big hit.

*If You Don't Like Hank Williams*—Rayburn Anthony/Polydor PD 14367

This tune, written by Kris Kristofferson, is truly deserving of the word great. However, in one sense, this is no great achievement, and it is certainly not a major accomplishment in the use of original music or even in singing. Still the lyrics are truly innovative, and this is one damn fun tune. That's what makes it great.

The lyrics talk about some current country singers, and go something like this: "Well, I dig Willie Nelson and I dig Johnny Cash, and I think Linda Ronstadt is a gas, but if you don't like Hank Williams, . . . . !" An instrumental bridge fills in the lyrics that should follow "Hank Williams," but it doesn't take too much imagination to be able to sing along. A super single out to make a lot of people happy. Put this one in your jukeboxes and you'll get many plays.

*Ramblin' Man/Why Don't You Love Me*—Hank Williams/MGM 14849

I'm not sure, but I think Hank Williams is once again sending a curse from the grave—to all of the money hungry executives at MGM. As for me, well, when this record arrived, I grabbed for my barf bag! It's sickening. After re-releasing about ten Hank Williams' Greatest Hits albums, MGM is at it again. This single is one from one of those many albums.

The irony here is that the single arrived with the one reviewed above. There is no doubt, in anyone's mind, that Hank Williams should be remembered and his music listened to, but enough is enough.

There isn't too much that can be said about Hank's music that hasn't been said. It's probably some of the best country music ever. Sure, I recommend this single. I don't know that I care for what MGM is doing though.

*I Gotta Remember to Forget You*—Rex Allen, Jr./Warner Bros. WBS 8297

Rex Allen, Jr. has a highly personal, idiomatic style, both vocally and instrumentally. And now his songwriting abilities come to light. This tune is vivid and stylish, with an almost flashy ease that puts one in mind of the very best. His voice is certainly one of the best in country music, and although he can't really handle everything he attempts, he pretty much knows what his limits are and stays within them.

This slow tune will hit the mark with most lovelorn folk; it's a mood piece that is inventive beyond the usual examples of this genre. Rex's sound is pleasing and he knows how to use his music as a force to carry us through the somewhat heavy lyrics. A fine tune deserving much play.

## Pick Hits

### Popular

**DEDICATION** Bay City Rollers/Arista 0233
**SO IN TO YOU** Atlanta Rhythm Section/Polydor 14373
**I JUST CAN'T SAY NO TO YOU** Parker McGee/Big Tree 16082
**RIGHT TIME OF THE NIGHT** Jennifer Warnes/Arista 0223
**KONG** Dickie Goodman/Shock 6
**I'LL ALWAYS CALL YOUR NAME** Little River Band/Harvest 4380
**RACE AMONG THE RUINS** Gordon Lightfoot/Reprise 1380
**I'M SCARED** Burton Cummings/Portrait 70002
**ALL STRUNG OUT ON YOU** John Travolta/Midland Intl. 10907
**WHEN I NEED YOU** Leo Sayer/Warner Bros. 8332
**RITZY MAMBO** Salsoul Orch/Salsoul 2018

### Country

**DON'T THROW IT ALL AWAY** Dave & Sugar/RCA 10876
**PAPER ROSIE** Gene Watson/Capitol 4378
**EASY LOOK** Charlie Rich/Epic 50328
**SHE'S PULLING ME BACK AGAIN** Mickey Gilley/Playboy 6100
**LUCILLE** Kenny Rogers/United Artists 929
**YOUR PRETTY ROSES CAME TOO LATE** Lois Johnson/Polydor 14371
**MOCKINGBIRD HILL** Donna Fargo/Warner Bros. 8305
**SLIDE OFF OF YOUR SATIN SHEETS** Johnny Paycheck/Epic 50334

### Soul

**DR. FUNKENSTEIN** Parliament/Casablanca 875
**TIME IS MOVIN'** Blackbyrds/Fantasy 787
**THERE WILL COME A DAY** Smokey Robinson/Tamla 54279
**WELCOME TO OUR WORLD** Mass Production/Cotillion 44213
**I CAN'T SAY GOODBYE** Millie Jackson/Spring 170
**HOW GOOD IS YOUR GAME** Billy Paul/Phila. Intl. 3613

courtesy of **STERLING TITLE STRIP CO., INC.**
**1175 Broad Street, Newark, N.J. 07114**

# Top Twenty Country

| Now | Was | | |
|---|---|---|---|
| 1 | 4 | **NEAR YOU** | GEORGE JONES & TAMMY WYNETTE/Epic 8 50314 |
| 2 | 1 | **LET MY LOVE BE YOUR PILLOW** | RONNIE MILSAP/RCA PB 10843 |
| 3 | 3 | **SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE** | JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822 |
| 4 | 2 | **I CAN'T BELIEVE (SHE GIVES IT ALL TO ME)** | CONWAY TWITTY/MCA 40649 |
| 5 | 7 | **LIARS ONE, BELIEVERS ZERO** | BILL ANDERSON/MCA 40661 |
| 6 | 8 | **SAY YOU'LL STAY UNTIL TOMORROW** | TOM JONES/Epic 8 50308 |
| 7 | 10 | **MOODY BLUE** | ELVIS PRESLEY/RCA PB 10857 |
| 8 | 9 | **UNCLOUDY DAY** | WILLIE NELSON/Columbia 3 10453 |
| 9 | 3 | **CRAZY** | LINDA RONSTADT/Asylum 45361 |
| 10 | 12 | **WHY LOVERS TURN TO STRANGERS** | FREDDIE HART/Capitol 4363 |
| 11 | 5 | **DON'T BE ANGRY** | DONNA FARGO/ABC Dot DOA 17660 |
| 12 | 11 | **WIGGLE WIGGLE** | RONNIE SESSIONS/MCA 40624 |
| 13 | 14 | **TWO LESS LONELY PEOPLE** | REX ALLEN, JR./Warner Bros. 8297 |
| 14 | 15 | **WHISPERS** | BOBBY BORCHERS/Playboy 6092 |
| 15 | 17 | **RIDIN' RAINBOWS** | TANYA TUCKER/MCA 40650 |
| 16 | 16 | **BABY YOU LOOK GOOD TO ME TONIGHT** | JOHN DENVER/RCA PB 10854 |
| 17 | 18 | **A MANSION ON THE HILL** | RAY PRICE/ABC Dot DOA 17666 |
| 18 | 25 | **THERE SHE GOES AGAIN** | JOE STAMPLEY/Epic 8 50316 |
| 19 | 19 | **TWENTY-FOUR HOURS FROM TULSA** | RANDY BARLOW/Gazelle IRDA 330 |
| 20 | 22 | **MIDNIGHT ANGEL** | BARBARA MANDRELL/ABC Dot DOA 17668 |

# Top Twenty Soul

| Now | Was | | |
|---|---|---|---|
| 1 | 1 | **I WISH** | STEVIE WONDER/Tamla T 54274F (Motown) |
| 2 | 3 | **FREE** | DENIECE WILLIAMS/Columbia 3 10429 |
| 3 | 2 | **CAR WASH** | ROSE ROYCE/MCA 40615 |
| 4 | 4 | **DAZZ** | BRICK/Bang 727 |
| 5 | 12 | **DON'T LEAVE ME THIS WAY** | THELMA HOUSTON/Tamla T 54278F (Motown) |
| 6 | 7 | **FANCY DANCER** | COMMODORES/Motown M |
| 7 | 5 | **I LIKE TO DO IT** | KC & THE SUNSHINE BAND/TK 1020 |
| 8 | 8 | **DARLIN' DARLIN' BABY (SWEET TENDER LOVE)** | O'JAYS/Phila. Intl. ZS8 3610 (CBS) |
| 9 | 6 | **ENJOY YOURSELF** | THE JACKSONS/Epic 8 50289 |
| 10 | 10 | **WHEN LOVE IS NEW** | ARTHUR PRYSOCK/Old Town 1000 |
| 11 | 15 | **BE MY GIRL** | DRAMATICS/ABC 12235 |
| 12 | 18 | **GLORIA** | ENCHANTMENT/United Artists XW912 Y |
| 13 | 16 | **SOMETHING 'BOUT 'CHA** | LATIMORE/Glades 1739 (TK) |
| 14 | 9 | **HOT LINE** | SYLVERS/Capitol P 4336 |
| 15 | 30 | **I'VE GOT LOVE ON MY MIND** | NATALIE COLE/Capitol P 4360 |
| 16 | 11 | **I KINDA MISS YOU** | MANHATTANS/Columbia 3 10430 |
| 17 | 13 | **DO IT TO MY MIND** | JOHNNY BRISTOL/Atlantic 3350 |
| 18 | 20 | **BODYHEAT** | JAMES BROWN/Polydor 14360 |
| 19 | 14 | **SATURDAY NIGHT** | EARTH, WIND & FIRE/Columbia 3 10439 |
| 20 | 25 | **SPRING AFFAIR/ WINTER MELODY** | DONNA SUMMER/Casablanca 874 |

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